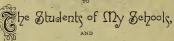


This Book is Respectfully Dedicated



TO THOSE USING MOODY'S NEW AND PERFECT
TAILOR SYSTEM OF SQUARE MEASUREMENT FOR GARMENT
CUTTING,

AS WELL AS TO THE

Entire Pressmakins Profession Of The World.

Respectfully,

TROF. D. W. MOODY.

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PROF. D. W. MOODY'S

NEW BOOK,

GIVING COMPLETE AND ELABORATE INSTRUCTIONS IN ALL BRANCHES OF

Dress Cutting, Dress Making, Sewing and Basting

AND, IN ADDITION,

FULL AND COMPLETE INSTRUCTIONS ARE GIVEN FOR CUTTING

NEW MANTLES AND DOLMANS,

Many New Diagrams and Instructions

WHICH HAVE NEVER BEEN TAUGHT OR PUBLISHED BEFORE.

COMPLETE ILLUSTRATIONS AND INSTRUCTIONS ARE GIVEN FOR

CUTTING ALL STYLES OF GARMENTS

To Fit Stout Ladies and Little Children, as Well as the Most Perfect Form.



ADDRESS ALL COMMUNICATIONS AND ORDERS FOR THE UNITED STATES OF AMERICA TO PROF. D. W. MOODY, CINCINNATI, OHIO,

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D. W. Moody & Co., Toronto Ont.

TN 158850

PREFACE.

Our readers will please give strict adherence to the following hints, as well as to this entire work, from beginning to end. The objects set forth are only those which can be understood by reading and studying as you read. You can not understand an illustration by simply staring at it, but you must learn every dot and line as you read. Do not expect, because you are the owner of one of Prop. Moody's New and Perfect Tailor Systems and this book, that you are classed among the leading cutters and modistes of the country, but you must commence studying, and learn first to draw line "A," then line "B," and so on until you have committed it all to memory.

Your writer is the originator of the first school ever established for teaching dress-cutting and dress-making, which school was established at No. 31 West Ninth St. Cincinnati, Ohio, U. S. A., June 21st, 1832. Your writer is also the inventor of the first and only system of square measurement ever applied to dress-cutting that would draft each and every piece of a dress or other garment on the cloth without the use of paper or patterns. It is true that many claim to have invented systems, scales or charts for dress-cutting, which would transform babes from their mother's breast to dress-makers, surpassing Worth, of Paris; but if our readers will investigate such systems, scales or charts, they will see there is no part of an invention in them, and if you ask the "inventors" as they style themselves, "Where did you take your first lesson in dress-cutting, and who was your teacher?" they will all refuse to answer you, because if they do, they must say, "Prof. D. W. Moody gave me my first

Ask any of those who claim to be inventors of dresscutting who gave them their first lesson. This question they will not answer, but if it were an easy one and a safe one for them to answer, they would not hesitate to make an open statement. They are all sailing in the same boat, and can not tell how they got there. If they do, they know it would sink them; but Prof. D. W. Moody is not ashamed to let the world examine his work, as it is a purely original invention, and one that meets opposition only by infringement.

Again, these infringers sarcastically say: "Why does Prof. D. W. Moody not go to law and stop us, and not allow so many infringements to come up against him?" These infringers have no money and no honor, and it would be like trying to bleed a stone to sue a man or woman who has nothing to loose. A judgment against a man or woman who has lost all sense of honor would not be considered worth the paper it was written on, as such people, on leaving home, usually take everything they possess with them, except their mortgages, and would give one a great deal of trouble to get half the cost, to say nothing about the judgment for damages.

It is true an inventor now and then gets a judgment on the collects damages for an infringement on his invention, but why is it? Simply because a shrewd infringer, expecting trouble, will, if possible, implicate some reliable person by selling him an interest in his infringement, or by giving some firm of good standing a contact to manufacture a quantity of his infringements, and when a judgment is rendered it usually falls on the man of the firm or partnership who has money, whether he is actually guilty of the infringement, or simply a tool in the hands of the real infringer. Again we may say that almost every inventor is a poor man when his invention is completed, and consequently at times unable to defend himself against patent stealers. The

world is full of men who never work, but are always trying to steal what others have worked for. You may easily find these men by looking over the papers in any city. They generally answer advertisements where men want more capital to develop their patents, and you may notice their advertisements, offering to loan inventors money to help them to perfect their patents or inven-tions. These sharpers are generally slick talkers, and can be found in a back room, up two or three flights of stairs, their furniture consisting of a few broken-legged chairs and stools and a second-hand desk full of wornout pigeon holes, containing letters they and their "cappers" have written, which they offer as references to show how much good they have done some other inventor; and to make a long story short, there is a band of these men who work together, some of whom can be found in every city in the United States or Canada. We have in our possession a list of names and addresses of these people, which we will send free of charge to any one desiring it. We can also show good cause for setting each man down as what is commonly called a "Patent Shark."

Young men and women should beware of men who claim to know it all, and they should well and carefully consider any and all propositions made by such men, if indeed they think them worthy of consideration at all; and if they should chance to get into the hands of a sharper, they should never let them know how they discovered their true character, but drop them as they would a hot stove.

A young man or woman should not run all over the country hunting advice as to what they should or should not do, but should depend largely on their own judgment, and by so doing will place themselves on the sure road to fortune.

"Believe you're right, then go ahead," is an excellent maxim, and as almost every person has some ability to read human nature, a little firmness at the critical moment may decide your destiny. In dealing with a man you have reason to suspect, it is an excellent plan to make him tell either more than one lie, or nothing but the truth.

It is not deemed wrong in a business sense for a man to praise his own goods, but when he commences to run down his neighbor's, and offers no cause for his statement, you can soon catch him in more than one lie, which should convince you that he is not the man for you to cleal with. Beware of men and women who travel through the country claiming to have the agency for some article, when they offer you four or five times the value of the money they want you to advance, unless you get the goods when you pay the money.

you get the goods when you pay the money.

Thousands of ladies are swindled every day by such

people.

Many people travel through the country claiming to be publishers' agents, and promise that every subscriber will get more from them than even the publishers offer to give, and many of these people are strangers to the publishers they claim to be representing.

It might be well for every person who buys goods or subscribes for any publication to write the house at once, so that frauds might be caught before they had done

much harm.

The public at large must admit that they are to blame for allowing frauds to collect money under such gross false pretenses as are made every day throughout the entire country; and that such transactions may be brought to a close, let every person be sure the person

representing himself or herself as an authorized agent to collect money, has a written authority, and if you have the least doubt, deposit the money in the express office until you get the goods according to contract. This manner of dealing with strangers will suit those who are honest, and those who are not will soon find other employ-

ment, or get behind the bars, where they should be.

A large portion of the foregoing is only given as advice, and would not be offered in this book, only your writer has traveled for years, and has many near and dear friends who will gratefully accept it, and others can only say it is good advice, let them decide as they will.

Your writer has had hundreds of agents in the field canvassing, and many thousands of ladies have become the owners of Prof. D. W. Moody's New and Perfect TAILOR SYSTEM through good, honest agents, and others have been swindled by persons claiming to be my representatives, when they were strangers to me and had not the authority for collecting money in my name. Over 100,000 of my systems have been sold in the last six years that are now in use, and thousands of ladies are making not only a good living, but are becoming wealthy, simply because they learned Prof. D. W. Moody's New and Per-FECT TAYLOR SYSTEM of Square Measurement for Dress-Cutting, and thousands more will soon be added to the list, as the sale is increasing daily throughout the world.

Owing to my business experience and the number of inventions I have placed on the market, it is generally supposed I am an aged man, but that all may be correctly informed, I will state that I was born on the 10th day of March, 1853, and was consequently 33 years of age, March 10th, 1886.

On another page of this book I will give a list of references, who are people of good standing and who are well acquainted with me, either from attending one of my schools or by dealing with me in business. Those who schools or by dealing with me in business. are students of my schools will be classed as such, and others will be classed according to their business, and my readers are invited to correspond with some of the persons mentioned before placing any confidence in my professions. I desire that the public may make a thor-ough investigation of the man they are dealing with

before they invest their money.

Be careful not to pay money to any person claiming to be representing Prof. D. W. Moody, Prof. Moody, D. W. Moody, D. W. Moody, D. W. Moody, D. W. Moody & Co., or Moody & Co., unless he or she can show a contract signed by Prof. D. W. Moody and bearing an impression of my seal shown on another page of this book. I have adopted this plan because there are many now traveling through the country claiming to be my agents who are not, and are strangers to me. Our agents often get notice from us that we will not renew their contracts, as we have learned beyond a doubt that they are unworthy of their position, and on this account we deem it advisable for persons buying our goods to see if their contract is good and has not expired, and if they find it to be genuine and in force we will comply with it to the letter. We may again warn you that you should get the goods you buy before you pay the money to strangers. Do anything that is honorable to protect the agent as well as yourself by depositing the money with the express company to be paid when the goods arrive at the express office, or when you receive the goods yourself.

Much more might be written upon the subjects above

mentioned, but space will not permit.

In conclusion, I desire to say that I am the author of the instructions, and the sole inventor of each and every diagram shown in this book, which is copyrighted all over the world, and infringers will be prosecuted to the full extent of the law.

I remain,

Yours very respectfully, PROF, D. W. MOODY,

SUGGESTIONS ON DRESS AND MANTLE MAKING.

The reason so many ladies never acquire proficiency in dress-making is because they consider it a useless amusement, and when they commence to attend Prof. Moody's school, frequently mix so much fun with the business as to never derive any actual benefit from the instruction.

Now, my dear reader, I ask you to open your eyes and exercise your natural comprehensiveness while reading this work, and if you can not then grasp the idea, you may as well never try to learn anything.

Many dress-makers ruin their business simply by mismanagement in handling customers. Many good dress-makers merely eke out an existence, when by careful management they might rank among the first modistes of the country.

Never tell a customer your price for making a garment until you have told her everything else she wants to

know

Never cut your price down because a customer promises you her influence. The best influence you can possibly have is the reputation for good work. The influence of a person who will beat you down below living prices is not worth consideration.

Always meet your customer with a smile on your face. Tell her at once that you have a house full of work and that you are making more pretty and stylish dresses than any other dress-maker in the city, and that you always have plenty of dresses to make and never have a dull season, because you give your customers entire sat-isfaction, and last though not least, because you cut by PROF. D. W. MOODY'S NEW AND PERFECT TAILOR SYSTEM of Square Measurement, which always gives such exquisite fits that the dress is the ornament of the body, and "how beautifully that lady's dress fits" becomes a common expression. It soon becomes known who made the dress and by what system it was cut, which not only causes old customers to return with new garments to make, but that often their friends, as well as strangers, follow them to your place of business and that you never fail to please them all.

Do not show your customer more than one Fashion Journal if you can avoid it, and then select a style or design which you think will be most becoming to her figure, and take the order for that if possible.

Do not allow your customers to run your business, or

you will soon have no business to run.

KEEP ORDER IN YOUR WORK ROOMS.

This is one of the most essential points in conducting a profitable business, and one to which special attention should be given. Have your girls take turns in cleaning up the rooms, and see that it is done every evening before they go home, or, in case your are obliged to work during the evening, let one of the girls go home early and have her clean up the rooms before working hours next morning.

Be sure your work is done according to instructions. No girl will give you credit for teaching or allowing her to be indolent, but if you teach her to be prompt and to

do her duty she will always love and respect you for it.

Always keep your sewing girls out of sight of your customers, otherwise they will neglect their work, listening to what the customers are saying.

Never quarrel with your girls, but always be kind to them, and if you have a tattle-tale or mischief-maker among them keep her in a corner alone or dismiss her entirely, as such a girl will in time make you trouble

and will be sure to do you no good.

Always be present yourself to wait on a customer if possible, and if a mistake should occur, don't quarrel with your girls or the customer, but tell her at once that you will make it good and do so immediately, which you will find to pay you in the long run.

In taking orders be careful to write down all the instructions plainly, so that no error can creep in, and then if your customer should choose to blame you for any dissatisfaction she may feel, you will have proof of your correctness.

Nothing is more important than for a dress-maker to know that she can cut a dress or other garment to a perfect fit, although a person, however competent she may be, who is conceited cnough to declare she knows it all,

will not succeed in the dress-making business.

Don't think of doing a credit business, but do your work well and collect your bills, or don't deliver the dresses. Don't allow any lady, rich or poor, to wear garments you have made, until you get your pay. You can not pay your hands on promises. You can better afford to lose customers than to make dresses for nothing. You can always find plenty of cash customers, who will pay a good price for good work, and your motto should be to give the finest fitting and most stylish dresses at a good living price.

Your writer has been the cause of hundreds of dressmakers changing their way of doing business, and my advice is now, and always has been, to stand firm and don't notice, what others are doing, but look after your

own business

Never talk about your neighbor because others do, or because others talk about you. Nothing will sicken a customer quicker than to have you tell her about this or that dress-maker who spoiled a dress for Mrs. Jones or some other person, when probably the news you have is only from the tongue of some one who never has a good word for any one. If you don't like your opponents in business, say nothing about them.

HOW DRAFTINGS SHOULD BE MADE FOR VARIOUS FIGURES.

There are many ladies who stand very crect, or rather lean back, and many of these ladies lean back to such an extent, that instead of only allowing the spring in the back to run from the waist line to a point about half way from the waist line to the back of the neck, the spring in the back, or rather the line known as line H in Fig. One, front side of Moody's System, or line K, Fig. One, French back, should be drawn from dot 4 to the back of the neck, and if the lady leans back to any great extent, you should draft the back two bust numbers smaller than you have taken the measure as well as to continue the line above described to the back of the neck.

HOLLOW AND ROUND SHOULDERS.

Many ladies take particular pains to tell the dress-maker that their shoulders are hollow or round, but the dress-maker should give no attention to anything said by the customer when taking her order, but should study the form she is measuring, and simply answer yes or no to the customer, and when cutting the garment, use your best judgment, and if you are satisfied that the shoulder is hollow or very low in the centre, in this case draft the shoulder the same as the ordinary form; but when basting, baste it 1 of an inch lower in the centre than at each end of the shoulder seam. If, on the other hand, the shoulder is round, baste—1 of an inch higher in the centre than at each point or end of the shoulder

It is true that by many systems or methods of cutting it is necessary to invariably change the shoulder, but it is not so in Moody's System, as there is not one lady in a thousand that Moody's System will not fit perfectly on the shoulders as well as all other parts of the body when the drafting is made from a correct measure according to instructions given in Moody's SYSTEM.

To draw line H in French back for any kind of a garment the distance between the point of the shoulder and dot 7 should not exceed-4-inches. If dot 7 should be first made according to instructions more than -4inches from the end of line G or shoulder, you should then make a new dot 7 in the same direction from the point of the shoulder and just-4-inches from the point of the shoulder and draw line H about twothirds of the -4-inches; the other one-third should be the distance that dot 3 in the French side body is from line B. If dot 7 is less than—4—inches, line H should be drawn about two-thirds of the entire distance between dot 7 and the end of line G or shoulder; the other one-third should then be the distance between dot 3 and line B in French side body to dot 3.

TO DRAFT THE FRONT OF AN OUTSIDE GARMENT.

Cloak, Dolman, Mantle, Jacket or a Coat and Vest com-

Always draft the outside garment two bust numbers larger in front than the back is drafted. Strict adherence should be given to the above, or the garment will bind across the bust, which causes wrinkles to appear running from the pit of the arm in the direction of the neck

When cutting the back of the neck for the outside garment, you should only draft the back of the neck— 3—of an inch instead of—1—inch.

THE LETTER T.

As shown in both the front drafting and the French back, which letter connects with each shoulder line.

This letter is shown simply as a guide how shoulders should be cut shorter than the instructions teach to cut the measure of the shoulder. If you desire to cut a very short shoulder, you should draft the arms eye the same as for an ordinary garment, or as if you had no instructions whatever for an exceptionally short shoulder; but in case you desire a short shoulder, cut the shoulder off straight at dot 20, and take any amount you may desire from the length of the shoulder in this way, but do not in any case affect the distance from dot 20 to line A in the front drafting, or narrowing the distance from dot 7 to line A in the French back. If in any case you should cut your arm-hole larger than the instructions teach you to do, your garment will bind across the bust and form wrinkles about the neck; on this account, strict adherence should be given to the above paragraph.

VARIOUS STYLES OF DARTS, AND WHY DRESSES WRINKLE ABOUT THE WAIST AND UNDER THE ARM.

There are some ladies whose forms are very peculiar. One of the difficult forms to fit is one that is apparently larger between the point where the top of the dart should come and the waist.

It is beyond the judgment of the average cutter to notice this deficiency when taking a measure, but if you have taken a correct measure and drafted your garment according to instructions, and notice the dress wrinkles about the waist and under the arm, this is a positive prove of the deficiency in the form, which is

many times caused by sickness, but is seldom natural.

To avoid these wrinkles, if they are very bad, the darts should be curved the opposite direction from the ordinary forms, but if the wrinkles are slight, you may simply draft the darts straight from the waist line to

the top.

If in any case you notice the dress binds or wrinkles about the darts below the waist, the darts should be in this case curved so as to strike the centre line from-4-to-6-inches below the waist, and for appearance of seam may continue from-8-to-10-inches below

the waist, but not taking up any more cloth.

There are some ladies who lean forward, and their dresses appear to wrinkle about the neck. This is an indication of what is termed in dress-making "hollow

chests," and may be avoided in various ways.

1st. A simple and very effective rule is to pad the dress in front and a portion of the under-arm gore with about two thicknesses of wadding, circling around the arms eye of the dress, about—2—to—24—inches distant from the arms eye, and about one thickness, continuing to the waist or top of darts and covering the entire under arm gore—2—to=3—inches above the waist. In extreme cases one more thickness of wadding may cover the entire front of the dress, and in all cases for such forms as above described, the front shoulder should be stretched fully three-fourths of an inch.

There are many fine forms which require wadding to build up the deficiencies that are caused by large busts. These forms are generally very low about the arm pit, and it is not desirable or best to cut the dress to fit them perfectly without the wadding. The wadding may either be worn in the dress in the form of a pad, or sewed fast to the lining before the goods are put on the lining.

I would here say to my readers who are desirous of becoming more thoroughly convinced as to the value and necessity of using wadding or pads to improve the appearance of their customers, I will mail them a pattern of such a form as above described, with a measure, and attach to said pattern the wadding as it should be placed on the liming, or I will attach both the wadding and pads to pattern if desired, and will mail them free on receipt of 50 cents in postage stamps or money. This would impart the lesson practically, and be of great value to young dress-makers; and if desired, for 50 cents more I will send a lining cut, and prepared as it should be made up.

INSTRUCTIONS FOR BASTING AND FINISHING WAISTS, CUT-TING DRAPERIES, ETC.

NO PART OF DRESS-MAKING IS MORE IMPORTANT than the above departments, and yet I can with perfect safety say that it is a positive fact that but few dressmakers, as well as ladies who make their own dresses

and those of their children, seldom
THINK OF THE IMPORTANCE

or attention that should be given when basting a waist and when cutting draperies. But few who even claimed to be classed among the best dress-makers of our country pretend to use any practical rule or judgment when cutting draperies as well as other trimmings.

NOW, MY READER,

if you be a dress-maker or not, you should give your most careful attention to the following instructions: First, your writer admits that many times a dress-maker can not make a dress as she would desire to do because the customer does not supply the full amount of goods, and many times; if the dress-maker fully understood her business and would measure the goods, and if not sufficient to make the dress desired, the customer would at once supply more; but instead of this the dress-maker many times says nothing, because she is not competent and can not tell to save her life how much goods it will take to make a dress of a selected design; and that this difficulty may be overcome

I OFFER THE FOLLOWING INSTRUCTIONS:

First, I deem it proper to show the finishing of waists. Many dress-makers never think that a waist must be finished properly or it will not fit perfect, and others know nothing about how to finish a waist.

THE FINISHING OF WAISTS

is as much important as to cut them correct. One of my cheapest and best finishes for a waist is

A SIMPLE OVERCAST.

The overcast finish always fits more perfect than if the seams are bound, because the binding takes up more room over seams and costs from 40 to 60 cents for each waist, while the silk for a fine overcast finish only costs from 6 to 10 cents a waist. The leading French dressmakers all use the fine overcast finish, and, as they stand

at the head of the profession of dress-making, we must offer their work as some authority. However, the French dress-makers admit I teach the finest and cheapest finishes that have ever been used.

TO OVERCAST A WAIST

new beginners should always turn the edges of all the seams in before commencing to overcast, and baste the two edges of each seam together, then commence overcasting with a button-hole twist of a bright color. I generally use a bright blue or red twist for overcasting seams.

BE CAREFUL WHEN OVERCASTING NOT TO DRAW YOUR
THREAD TIGHT.

When overcasting, if you draw your thread tight your waist will not fit for a nice overcast finish; your thread should be drawn so as it will appear very loose. It is a fact that I have as much trouble teaching ladies not to draw their thread tight when overcasting as to teach them other work that should be much harder to learn.

FOR A FINER OVERCAST FINISH

prepare the seams as above directed and use two colors of thread, say blue and red. Run one thread between the edges of the seams you are overcasting and overcast the color. Always overcast just on the edge of the seam, so as to show as much of the thread used in overcasting as possible, and take every stitch as near the seam as you can. Be very careful not to draw one single stitch tight. It would be well for new beginners who wish to learn to finish a waist nicely to commence on a small piece of cloth, and by so doing you will soon learn all the fine finishes given in this article.

HOW TO BIND THE SEAMS OF A WAIST.

Use ribbon about ½ to § of an inch wide, and bind each seam separately. This finish is admired by many as much as the overcast, but it is not so good; and yet if the binding is put on well it will affect the fit of the dress but little.

VERY IMPORTANT.

Commence basting all seams at the waist and baste up; then baste from the waist down. This is very important, and will save much trouble by avoiding all mistakes which occur by improper basting. Never allow any one to baste or stitch up a waist who does not understand how to baste or run a machine.

DIRECTIONS FOR TAKING MEASURES.

In addition to the directions printed elsewhere in this book, or on Moody's System, the following instructions should be strictly observed; otherwise many mistakes will occur for which the system would be blamed, when the fault was in the measure.

First, observe the position of the broken line around the neck and the form in which the cord is tied around the waist, which will be more fully described in this article; also the position of the hand appearing between the shoulders in the back, which is grasping the tape measure in the exact position and form which your hand should be when taking the measure; also the position of the fingers in front.

The question is often asked: "Do you take the measure high up between the shoulders in the back?" The answer is positively "Yes." You should also have the line exactly over the fullest part of the bust in front, when the fingers are adjusted between the line and the bust, and at the same time the line should not be loose nor extremely tight, but should be snug and in such a form that the measure would be exact.

A very good way to test the correctness of your bust measure is to remove the fingers in front, leaving the line in the same position and tightening it in the back, observing that it is yet passing over the fullest part of the bust in front. If in this case the measure is from 2½ to 3 inches smaller than if the fingers were under the

line in front, you have the correct measure. In other words, a loose measure taken over the fullest part of the bust and well up in the back is from 2½ to 3 inches smaller than when the fingers remain under the line in front.

The waist measure should be taken without removing the line from around the form and taken very tight, as directed by the foregoing instructions.

The cord around the waist should be tied very tight, as low down as possible, and in all cases, before the cord is tied around the waist, you should pass your hands around the waist from the back to the front on both sides, that you may know that the skirts do not interfere with the line. Often the skirts are raised from one-half an inch to one inch higher than the waist, thus preventing a correct measure from being taken.

If, when taking the neck measure, a large bow, tie, pin, or other obstacle may be in your way, ask the customer to remove the same, or you will not be able to get

a correct neck measure.

In taking the under arm measure the line should be placed as far up under the arm as possible and yet not obe be crowded to any greater extreme than the dress can be worn. This measure should be taken to the bottom of the cord; at the same time see that the cord is well down to the waist.

TAKING MEASURES FOR A SLEEVE.

In another part of this book I have extensive instructions for cutting various kinds and styles of sleeves, as well as for taking the sleeve or arm measure

WHEN BASTING SLEEVES, ETC.

Always commence basting sleeves at the top.

HOW TO CUT DRAPERIES.

First cut your front draperies the length of your skirt

Second, if you wish a full front drapery, cut the front about ten inches longer than your skirt measure.

It is true you can drape a dress if your drapery is not as long as your skirt, and it is true you could make a dress without drapery, but it is not possible for you to arrange a stylish drapery without plenty of goods. I always cut my draperies 10 inches longer than my skirt measure, and by so doing my draperies are always admired and credited as being very stylish.

POINTED DRAPERIES.

To drape a dress so the point will fall in front: Form your plaits about \(^1_2\) the distance below the waist band and drape on side with full plaits; then lay about three small plaits on the opposite side, or as many as may be required to arrange or leave the point as desired in front or on either side. When the drapery is desired to be square in, then drape or plait up each side alike. The width of the front drapery should be fully \(^3_3\) the length of your skirt measure.

WHEN DRAPING A DRESS

you should always avoid showing all seams or sharp folds in your goods, and by careful management you can easily hide every seam and sharp fold.

TO ARRANGE A STYLISH DRAPERY

it is best to commence draping or making your folds near the bottom and place the head of your plaits back well on the hips, so as not to allow too much fullness in front.

TO FORM A PANEL

on the side, plait up one side of your front drapery in plaits, say 1½ to 3 inches wide, then open the plaits in the centre, which will form a large panel or double boxplait down the side and form a point in front, which may be changed to the opposite side by making a few folds near the top.

HOW TO MAKE A PLAITED SKIRT.

First make the foundation of your skirt, and cut your goods for plaited skirt according to the style of plaits you wish to make. If you wish a full-plaited skirt your goods must be three times the width of your skirt; say, if your skirt is 2½ yards wide the goods you wish for the plaits should be 7½ yards, but if you only wish to make what is called a sham plait you only require from 1½ to twice the width of your skirt. The sham skirts are only worn by ladies who have but little money and wish to make a silk dress for the same money a calico would cost if properly made.

A DRESS-MAKER SHOULD

not attempt to make a dress without sufficient goods. If she does she will not give satisfaction, and will generally lose more time planning than the money is worth she gets for making a dress for customers who want others to be annoyed at their expense. Much could be said about such customers, but I trust my readers will understand what I have not explained, as I well know all dressmakers are well acquainted with such customers.

TO CUT BACK DRAPERIES

for a scant back drapery, cut the goods the full length of your skirt measure, and if you wish a stylish back drapery, cut goods for drapery from 12 to 15 inches longer than skirt measure. Always cut all your draperies square at each end, and drape so as to form a round corner or a point. However, you may turn the point under, if required to make the drapery appear more becoming to your customer.

THINK OF WHAT YOU ARE DOING

when taking an order, and probably you have a girl in your employ that is about the same figure of your customer, and if so, when draping the dress drape it with the assistance of said girl as becoming as possible to your customer's figure. It is true you can not drape a dress as becoming without the wearer being present, unless you have had a long experience.

IT IS SAID BY MANY

that draping a dress is a gift. This is not true, as I have proven many a time by teaching dress-makers in one hour to drape a dress as stylish and pretty as those who have been claimed to be gifted with a talent for draping, and when I teach a young girl to become noted for draping they often say she had a natural gift for draping.

DRAPING A DRESS

is mechanical, and is not a gift; it can better be called experience than a gift. I have less trouble teaching draping than many other parts of dress-making, because I teach a mechanical system of citting draperies, and also for arranging them becoming to the various forms.

IT IS TRUE ONE MUST

have some experience or teaching to become competent to drape a dress becoming; and that new beginners may get more practice and experience I advise that you buy say one quire or so of manilla paper, size 30x40 and about 35 pounds to the ream, and as this paper is in sheets about the proper width and length for draperies, you can easily learn by practicing how to arrange many pretty and stylish draperies; and again, these paper draperies are very valuable to show your customers, as well as to give you an abundant confidence in yourself for draping a stylish dress.

TO CUT AND MAKE PLAITING.

The question is asked me daily, "How much plaiting does it take, or how many widths of goods will it take, to make the plaiting for a dress?" I always answer as follows: I cut my plaiting, or the goods before plaited, so it will go around the skirt 3 to 4 times—3 times makes a nice plaiting for heavy silks or stiff goods of

any kind—and often when you are short of goods you may only use 2½ times the width of or length of your plaiting when completed. I always hem my plaiting by hand, as plaiting hemmed on a machine is not as pretty, as the edges soon curl up and look stiff, while if slipped-stitched by hand the plaiting will always appear rich and new and give credit to the dress-maker. I always slip-stitch the hems of my draperies, and while I give you the best rule for making pretty stylish trinimings, I do not say it is best for you to make a dress for a very low price and do all the work by hand, but, on the other hand, I advise you to hem on a sewing machine if the customers will not pay for good work.

MY MOTTO IS TO GIVE

good value for the money received for making a dress. I do not make up cheap goods myself, nor do I make dresses for a class of people who will not pay for good work; but I know that many dress-makers have a class of customers who can not afford to pay for good work, and others who could afford to pay any price for making a dress are always beating the dress-maker down; and this latter class are those who should get cheap or what I should call botch work, hemmed on a sewing machine, or any other way so as to make the garment with as little expense as possible.

DIRECTIONS FOR MAKING THE FOUNDATION OF A SKIRT.

First, cut your skirt lining. Second, cut a facing of crinoline or wiggin, If wiggin is to be used, it should be cut about—7—inches deep.

If crinoline is to be used, which I recommend in preference to wiggin, it should be cut-10-inches deep. I object to wiggin because it makes the skirt appear

stiff, and it does not hang as graceful as the crinoline. The facings should be attached to each piece of the lining, that is, the facings used for stiffening, and stitched across the top on the sewing machine. Third. When the skirt is sewed together, if a neat inside finish is desired without much expense, and the skirt is to be covered entirely on the outside with the material of which the dress is to be made, the lining should be turned so the seams will not show on the inside of skirt, and when putting on the inside or finishing facing, it should be cut in pieces the same shape as each piece of the skirt is at the bottom, and about _____ inch less in width than the wiggin or crinoline, and when sewing on the last facing you should sow the binding between the facing and the material of which the dress is made. That is, when sewing the facing to the bottom of the skirt before it is turned up on the inside to finish. This will save you considerable time and give a much neater finish than the old way. When the facing and binding is sewed to the bottom of the skirt all around, turn the facing to the inside of the skirt and finish the top edge with a blind stitch so it will be perfectly smooth-then turn the edge of your binding to the inside of the skirt and blind stitch it on.

The above is a very simple rule for making a skirt, and is the neatest finish that can be adopted.

Taking Measures for Ulsters, Mantles, Dolmans, Capes, Etc.

First, to take the measure for a Dolman, you should take a measure from the point about where the hand appears in the back straight around the form to the centre seam in front, or the front of the dress. The line when taking this measure should pass around about—2—inches below the point of the shoulder. The second measure for the Dolman should be taken in the same manner, commencing about 4 inches lower down than the former, starting at the centre of the back and running to the centre of the front.

In taking each of the above measures, you should set them down one inch larger than you have taken them, which is allowed for looseness necessary for the Dolman sleeve.

The third measure for the Dolman is taken from a point just below the shoulder in front, straight down the outside of the arm to the elbow.

The fourth measure should be taken from the elbow and the inside of the arm to the band. When taking the first two measures it is well to have the customer raise her hand and allow it to rest on her chest.

CHILDREN'S GABRIELLE.

When cutting the Gabrielle, the directions teach you to draw line A-one half of the shoulder measure, then to draw line I by placing the 31 inch mark or part of inch mark where line H ended on dot 6 and 7 inch mark on line C.

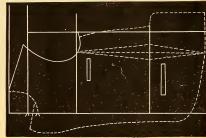
This is correct, but it is often misunderstood, and the 31 inch mark is placed on dot 6, instead of the part of inch mark where line H cnded. For instance, if the shoulder measure is $4\frac{3}{4}$ inches, line H would end at a point $2\frac{3}{8}$ of an inch from the end of line G, and in this case you should commence drawing line I, having 23 inch mark touching dot 6, and the 7 inch mark on line C, and line I should end at the $4\frac{3}{4}$ inch mark, making the two lines just $4\frac{3}{4}$ inches in length, and not each of them that length, as is often misunderstood. (See System.)

When cutting the Gabrielle out, lines L—M and P are not to be considered; that is, line L below line D; they are simply drawn to simplify the instructions for new begin-

A simple measure or an average measure for a child, is as follows, and should be used when learning to draft the Gabrielle, or any other child's garment:

Neck measure	10
Arms cye	
Bust	30
Waist	
Front	161
Back	101
Under Arm	7 1
Shoulder	42

This measure may be copied from the book for convenience of new students.



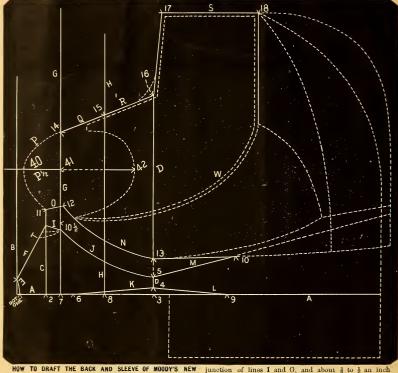
The diagram above represents a boy's coat. This diagram is drafted the same as a little girl's dress, with the following exceptions:

First, line—A—is drawn about—2½—inches from the edge of the cloth, and the edge of the cloth is curved, representing the broken line outside of line—A—and crossing line-A-at the bottom.

The front is to be turned back to form a revere at about-4-or-5-inches from the neck, and when completed will represent the revere shown in the front of a lady's coat on page-12,-excepting it will not be so large. (Continued on page 12.)

DOLMAN MEASURE FOR PRACTICING.

First Sleeve Measure 161. Second, 171. Third, 71. Fourth, 7.



HOW TO DRAFT THE BACK AND SLEEVE OF MOODY'S NEW DOLMAN.

- 1st. Make dots 1, 2, 3, 4 and 5, and draw lines A, B, C and D same as if cutting or drafting the back of a dress or basque.
 - 2d. Make dot 6 above dot 3 for under arm measure.

 - 3d. Make dot 7, 2 inches below dot 2.
 4th. Make dot 8, 4 inches below dot 7,
 5th. Make dot 9, 6 inches below dot 3.
 - 6th. Make dot 10, 3 inches from dot 9, or 11 times

 - 8th. Draw line F same as when cutting a basque.
 9th. Draw line G from dot 7, about 25 inches long.
 10th. Draw line H from dot 8, about 25 inches long.
 11th. Draw line I from the end of line F to line G,
- and so it will touch line G half an inch nearer than the end of line F is to line A, and make dot 10½.

 12th. Make dot 11, 2½ inches from the end of line F.

 13th. Make dot 12, 3½ inches from dot 10½, or the
- the length of line D. 7th. Draw line E same as when cutting a basque.
- your first measure Dolman sleeve, not including the space between the junctions of the lines I and O. 18th. Make dot 15 just the distance from dot 8 of your second measure for Dolman sleeve, not including space

from line G, and make dot 13, 31 inches from dot 5.

but be careful not to draw line O longer than line I. 17th. Make dot 14 just the distance from dot 7 of

ing French back.

14th. Draw line J same as when drafting French back. 15th. Draw lines N, K, L and M same as when draft-

16th. Draw line O from a point near dot 11 to dot 12,

- between the junction of lines J and N.
- 19th. Make dot 16 just the distance from dot 14 of your third measure for Dolman sleeve.
- 20th. Make dot 17, just the distance from dot 16 of your fourth measure for Dolman sleeve.
- 21st. Make dot 18 about 10 inches from dot 17. 22d. Draw line P from the end of line O, so it passes over dot 40, 31 to 4 inches above dot 41 to dot 14.

- 23d. Draw line Q from dot 14 to dot 15.
- 24th. Draw line R from dot 15 to dot 16.
- 25th. Draw a line from dot 16 to dot 17.
- Draw line S from dot 17 to dot 18. 26th.

To draft the under part of Dolman sleeve, make dot-42-31-inches below line H. Draw the under part running from near the letter Q to a point two inches below dot 12 on line N, as shown in the broken line, then draw the remainder of the broken line from the letter Q, passing around dots 16 and 17 to dot 18, as shown in diagram.

TO DRAFT THE FRONT OF MOODY'S NEW DOLMAN.

- 1st. Draw lines-A-and -B-same as for common basque.
- 2d. Make dots, -1, -2-and-3-same as for common basque.
- 3d. Draw lines-C-and -D-same as for common basque.
- 4th. Make dot 4 for front bust measure, then make dot 4½—toward line— A—from dot 4—just the distance the table of calculations gives for under arm
- 5th. Make dot-5-for under arm measure below dot -3-and draw lines-E-Fand-G-same as for common basque, excepting line-Gwhich should be drawn onehalf inch shorter than shoulder measure
- 6th. Draw line-H-parallel with line-A-so it passes over dot-41.

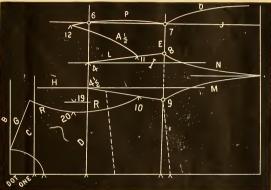
7th. Draw line-I-5-inches from dot-41-and parallel with line-H.

- 8th. Make dot-6-just the distance from line-I-of the width of under arm gore and side body; for instance, if the under arm gore is—3—inches, and side body—2½—inches, dots—6—and—7—should be—5½—inches from line—İ.
- 9th. Draw line-J-so it passes over dots-6-and-7 -and parallel with line-I.
- 10th. Make dot-8-one inch from line-I-and dot -9—one inch from line—H.
- 11th. Draw line-K-from dot-41-to dot-9and line-L-from the junction of lines-I-and-Dto dot-8.
- 12th. Make dot-10-on line-K-31-inches from dot-9-and dot-11-on line-L-31 inches from dot-8
- 13th. Lines—M—and—N—are curved lines, and are drawn from dots—8—and—9—so they will meet—12 inches below the waist line, each having the same angle
- 14th. Line-Q-is drawn the same as line-F-in under arm gore, starting from dot-7.
- 15th. Draw line—P—starting near the small end of arm shape and dot—7—so it passes through dot -6-and ends about-12-inches above dot-6-and make dot-12-at the end of line-P. Line-P-in the front of Moody's New Dolman sews in the same seam with lines-J-and-N-in back, and should be drawn with same curve and the same length.

Line W is also a part of under sleeve, and runs from dot 18 to a point 2 inches below dot 12.

The broken lines starting at dots 13,-10-and-18,simply show the lower part of the sleeve, giving various curves and curvatures which must be used for various styles of sleeves.

It is best for new beginners to cut this Dolman in paper first, that is, until they have learned to make the drafting without fear of a misunderstanding of the above instructions; and by sewing it up once or twice in paper, the most stupid person will understand how to cut any style of Dolman.



16th. Draw line-Al-with a little more curve than line-P-from dot-11-to dot-12.

17th. Make dots-19-and-20-same as for common basque, and draw line—R—nearly straight from the end of line—G—to dot—20—and the remainder from dot -20-to dot-10-with very little curve. Aim to imitate the line shown in above diagram.

No darts are required for this Dolman, unless it is to be buttoned up from the neck to the bottom of the garment, but in this case about two inches may be taken up in one dart. When cutting this drafting out, you should allow seams on all lines excepting the arm hole and neck.

19th. Be careful to always draft Dolmans, and all other outside garments two bust numbers larger in front than ordinary basques, and always cut off shoulder seams in Dolmans-one-half to three-fourths of an inch shorter than your measure.

Any person owning this book who does not fully understand the instructions, either for this Dolman or other diagrams that may appear from time to time, who will send the name of the agent or the medium through which they purchased the said book, with number, and price paid for the same, to me, will receive by return mail, free of charge, a complete pattern and drafting, with additional instructions, if desired. Said instructions and patterns will be repeated as often as necessary, that the customer may thoroughly learn every diagram shown in this book; but in all cases when writing for additional instructions, enclose stamp, and give strict adherence to the above rules, and oblige Prof. D. W. Moody.

DIRECTIONS FOR CUTTING SKIRTS.



Fig. 1.

Is the front of the skirt and is cut on the fold of the goods—4½—to—5—inches wide at the top, and—9—to—10—inches at the bottom.

Line—C—is drawn so as to touch line—A—½—inch from line—B. Measure down line—A—from line—C—the length of your skirt, measure and draw line—E—square across the bottom, then draw line—D—starting at the curved point of the scale, so it will connect with line—E—at a point giving the desired width at the bottom.

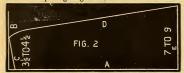
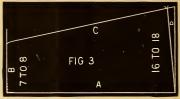


Fig. 2.

Is drawn exactly the same as Fig. 1, excepting that it is not as wide at the top or bottom. You may be governed by the figures shown at the top and bottom.

This piece is *not* cut on the fold of the goods, as one piece belongs on each side of the dress.

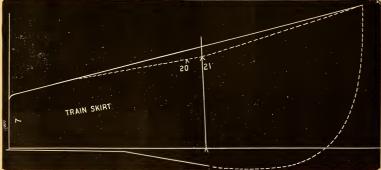


4... 0

Is drawn—7—to—8—inches wide at the top, and—16—to—18—at the bottom, and must be the same length on each side at the bottom. Line—D—represents a line drawn square from line—A,—and line—E—represents the new line equalizing the length of each side of this piece.

The Back, or Fig. 4.

Is cut-10-to-15-inches at the top, and the same width at the bottom, and cut one inch longer in the centre of the back than the side that sews to the side body.



TO CUT A TRAIN SKIRT.

Draft figures one and two the same as for other skirts.

Draft figure three the same as figure three for common

skirt, with the following exceptions:

The arrow point on line—A—represents the bottom of the plain skirt. The broken line represents the curve for the bottom of the skirt, and should be drawn to connect with the solid line about—3—inches from the arrow point, and the solid line running from the end of the broken line to the top of the skirt should curve so as to almost connect with line—A—half way between the broken line and the top of the skirt.

To draw the inside line on the opposite side of the kirt, make a dot—1½—inches from the old line, and—4—inches above the centre of the long side of the skirt, and draw the inside line from said dots oit will connect with the old line at the extreme point of the bottom of the skirt.

The broken line representing the curve is one that can only be drawn by the eye, as the various lengths of train skirts must be shaped differently around the bottom. The broken line represents a perfect curve, and if you cut your skirts accordingly, you need not fear them turning under or over.

I always cut my train skirts so as to allow about threefourths of the train on the third gore, and the remainder on the back, which is only a straight piece of cloth, and cut just enough longer than the third gore to give it a nice shape from the third gore to the centre of the back.

No wiggin or extra stiffening is required in these skirts, as is used in other skirts. I simply face them about—10—inches deep with a soft material.

I sometimes use crinioline between the facings and lining.

VARIATIONS IN SKIRTS.

Skirts are very simple and easily cut if the foregoing directions are carried out, and as an additional instruction line—D—in Fig. 1 will be one-half an inch to one inch longer than line—A—and should remain so.

When cutting Fig.—2—you should draft line—A—the length of line—D—in Fig. 1, and when cutting Fig.—3—lines—A—and—C—should be the same as line

—D—in Fig.—2—

To cut the old style skirt, you only need to draft Figs. and 2 in one piece and take up two darts at the top, of one inch, tapering them down to nothing—6—inches below the waist. From long experience 1 have found the two-gored skirt to hang much better than the old-style skirt, which is cut with the one gore and darts taken up at the top.

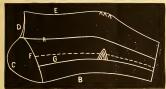
The above skirt is very simple, and can be cut quicker

than you can cut a skirt from a pattern.

In another place I give instructions for cutting a Train Skirt, which is very simple and valuable to dress-makers, and should be studied to avoid buying expensive skirt patterns.

GENERAL INSTUCTIONS ON SLEEVES.

Sleeves have been for years the most annoying part of dress-making, and the most difficult of all work to describe in print; that is to describe them and give directions as to how they should be cut, but with a little study it will be found very easy to cut any style of sleeve to fit the arm perfectly from the directions I have given. However, for a more practical illustration, I will mail to any address a pattern of four of my new sleeves on receipt of 15 cts. to pay postage.



Directions for Cutting Moody's New Plaited Elbow Sleeve.

Diagram of which is shown above.

Draw lines—A—B—C—and—D—as per instructions on Moody's Sleeve Chart, and draw line—G—about—3—inches from line—B—at the top, and about—2½—inches at the bottom.

Draw line—E—about one inch further from line—A—than the space between lines—A—and—G—at the top, and about—2½—inches at the bottom. Cut your paper or goods off around the edge of line—E—Fold your pattern over toward line—G—so line—E—will touch line—G—at the junction of lines—G—and—F—about—13—to—14—inches from the top of the sleeve; then lay three or four plaits at the elbow, or sufficient plaits to bring the sleeves square at the bottom, then draw a new line—E—exactly the same curve as line—G—and cut off whatever paper or cloth is necessary. Line—C—is drawn around the top of the sleeve chart.

When testing the sleeve, if you find it too small, you may draw a new line—G—representing the broken

When testing the sleeve, if you find it too small, you may draw a new line—G—representing the broken line shown in the above cut, so as to increase the under part of the sleeve to any desired size. The under part of the sleeve is that part which lies between—B—and—G—and the "over" of the sleeve, that which lies between lines—B—and—E.

A very little study will soon enable one to cut the above sleeve to perfection. The diagram is exactly the shape the sleeve should be to fit the arm perfectly.

The plaits should be raised or lowered so as to come exactly to the elbow.



The Old Style Coat Sleeve.

This sleeve is only used in wash dresses.

Full directions for cutting the same are given on Moody's Sleeve Chart.



The above is a diagramm of Moody's New Sleeve. This sleeve is drafted similar to platfed elbow sleeve on page—13—excepting the dart, which is taken up as is shown in above diagram.

The broken lines around the outside of the sleeve show the plaits at the elbow a little different from the other sleeves, and to arrange these plaits it is necessary to cut out a portion of the full plaits, and also cut across the plaits, as the mark shows, and sew a thin piece of tape underneath the seam connecting with the plaits, so as to reduce the fullness at the elbow and yet have a comfortable, easy sleeve.

The above diagram shows the sleeve just as it will appear when completed.



The above diagram is a cut of the plain Coat Sleeve or Ulster Sleeve, and is drafted similar to the old style coat sleeve, excepting the curved lines that are shown in the diagram, which are necessary to make the sleeve fit the arm closely.



Under Part of Plain Coat Sleeve or Ulster Sleeve.

(Continued from page 7.)

The dart shown under the arm is about one inch wide at the waist, and tapers to a point at the pit of the arm

and at the bottom of the coat.

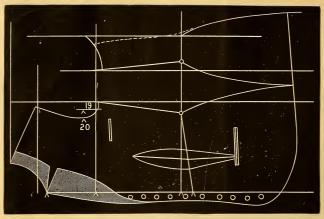
The arm-hole of this coat must be curved a little more than the arm-hole of the dress. Aim to represent the line in diagram. The broken line running from the waist to the arm-hole is the line you should cut by, instead of the solid line.

The broken line that connects with the line running to the arm-hole simply represents the lap for the back of coat, which may be cut on the front or the back, and may be finished with buttons if desired.

TO DRAFT THE BACK OF BOY'S COAT.

The back of this coat is drafted the same as for a draftes, excepting that the waist line for the centre of the back and the side body are added together, which makes your waist line about—4—inches long; however, if desired, you may cut the regular French back, dividing the back in two pieces, instead of one.

I will mail a complete pattern of the above described coat to any address on receipt of 15 cents to pay postage.



The Above Cut represents the Front of a Lady's Coat.

This is a very beautiful coat, and is not difficult to cut. It is becoming to almost any figure, and is to be cut the same as a common basque, with the following exceptions:

In drafting the front, draw.linc—A—3½—inches from the edge of the cloth and curve the front nearly the same as is shown above; that is, before the Revere is turned back.

The dart, as shown here, must continue only about —8—inches below the waist, where it connects with the pocket.

It is necessary to run a basting through the lower edge of the pocket when first cut, and shrink the goods with an iron until it becomes smooth so as not to show a fullness below the pocket. If desired the pocket may be left out and the dart continued lower down.

If this garment is to be tight-fitting you should take up about—2—inches in the under arm dart instead of one-half inch, and about—2—to—3—inches in the front dart, and if it is to be loose-fitting—2—inches is sufficient to take up in the front dart and one-half inch in the under arm dart.

You may be governed more correctly by examining the table of calculations on Moody's System, which will give you the exact amount necessary to be taken up in the darts to make the garments perfectly tight-fitting.

The under arm gore is drafted about—3—inches from the front, the same as it would be for a basque or polonaise. The broken line shown on the side of the under arm gore next to the back is the line you should cut by to avoid a fullness that naturally comes under the arm for ladies' coats.

If a vest is desired under this coat, or any other lady's coat, it is to be cut the same as a basque, but only continued to the under arm seam, it not being necessary for the vest to run all around the form.

The back of a lady's coat is cut the same as for a basque, unless it is to be loose-fitting in the back, when you may lengthen each waist line from one-half an inch to one inch.

This pattern mailed to any address for 15 cents.

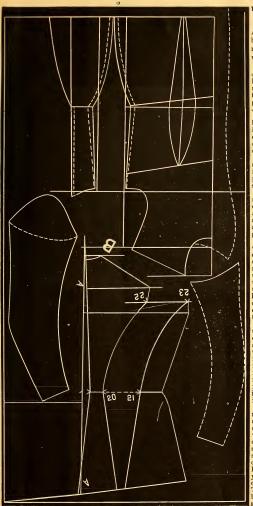
TO DRAFT THE FRONT OF AN OUTSIDE GARMENT.

Cloak, Dolman, Mantle, Jacket or a Coat and Vest combined

Always draft the outside garment two bust numbers larger in front than the back is drafted. Strict adherence should be given to the above, or the garment will bind across the bust, which causes wrinkles to appear, running from the pit of the arm in the direction of the neck and over the bust.

When cutting the back of the neck for the outside garment you should only draft the back of the neck—\frac{1}{8}—of an inch instead of—\frac{1}{4}—inch,

No extra measures are required for low-necked dresses, square necks or pointed necks. You are only required to shape the ordinary draftings as you may desire for such garments.



THE ANNEXED DIAGRAMS OR ILLUSTRA-

Are given to show how the draft may be made to save both time and material. It is found more advantageous when cutting Ulsters or Jackets.

To cut an Ulster as shown in this diagram, you only require 4 inches less than twice the length of the garment. This calculation, of course, is for double width goods, such as are generally used for cutting Ulsters and Jackets.

Allow ten inches for the plaits in back, which generally commence two inches below the waist, leaving sufficient cloth above the waist for the top of the sleeve, as shown in the annexed diagram.

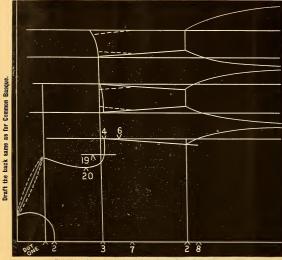
The space on the opposite side, or next to the straight line in side body, is the proper place to cut the under part of the sleeve from, which is shown in the annexed diagram.

When drafting the front of this garment, draw line A 3½ inches from the edge of the cloth, and curve the front about as the broken line shows it should be curved, or cut it perfectly straight. The curved front is more generally desired.

These garments are generally drafted with one dart, which should never contain over 3 inches, but if the table of calculations gives for the two darts more than 3 inches, you should take up 3 inches in the one dart and the balance should be taken up in the under arm darts, as the broken lines show, for instance: If the table of calculations gives 1½ inches for each dart, this would be 3½ inches for the two darts.

You should only take up 3 inches in the one dart in this case, and ½ to § of an inch in the under arm dart instead of ½ inch. All other proportionate calculations should be applied in the same way when only one dart is desired, if the garment is to be tight fitting; and if it is to be loose fitting, for the above measure or any similar measure, you should take up say 2 inches in the one dart, and only ½ inch in the under arm dart.

If plaits are desired on the hips or next to the back, you should leave a sufficient space between the back and side body, or as much as your goods will allow, say from 6 to 8 inches, otherwise 3 inches space is sufficient space to leave between the back and side body at the waist line. In all cases, the same space should be allowed at the top of the side body that you allow at the waist, so that the two curves would be exactly the same. The back of an Ulster should always be cut one inch longer than the long side of the side body.



The above Diagram Illustrates how the Drafting should be made for the Double Under Arm Gores.

1st. Draw lines—A—and—B—same as for common basque.

2d. Make dots one and—2—same as for common basque.

3d. Make dot—3—same as for common basque, and draw line—D—from dot—3.

4th. Make dot—4—for front bust measure, and the new dot—4—same as for common basque.

5th. The dot—2—in the above diagram near dot—8—should be dot—5—, and is made below dot—3—the distance of under arm measure.

6th. Make dots-6-and-7-same as for common

basque. 7th. To draft the double under arm gore, it is necessary to deduct a portion of each waist line so as to allow an equal number of inches or parts of inches for second under arm gore, which deduction may be made as follows: For instance, if your bust measure is—56—inches, and waist measure—40—inches, there being no calculation given on the back of Moony's System for a—56—inch bust measure, you should use the calculation given at the head of the first column, which is—51—inches bust measure and—40—inches waist measure. Line—D—is given in this calculation—3½—inches, line—E—5—inches, waith of under arm gore—43—inches.

You should deduct from each piece as shown in the

under arm gore, $\frac{3\frac{3}{4}}{\text{Result}}$ Result, $\frac{7\frac{1}{4}}{\text{inches.}}$

Then divide the -7½ -inches by -2 -- making two
under arm gores -3½ -inches each, line -E -3½ -inches, and line -D -2½ -inches

All other calculations for double under arm gores are made in the same way. It is necessary that you should always show the exact result in inches that is given in the original calculation. For instance, in this case, adding the length of line-D-line -E-and width of under gore, the whole amount— 133—inches, and the same number of inches and parts of inches, is the actual result of the calculations when the divisions are properly made as above.

This calculation or division is not complicated or difficult, while it is considered so by many.

It is only necessary that an equal or proportional amount should be deducted from the original calculations to make each piece of the dress as becoming as possible, equalizing the width of each piece.

Draft the two under arm gores—3—inches apart. The first should be—3—inches from the front, as shown in

annexed diagram, and then—3—inches space between the first and second under arm gore.

The curved lines below the waist, that is, the first four curved lines, are drawn exactly the same as curved line. Q—in front drafting, front side of Moody's System, or curved line—Q—in the under arm gore. The broken lines running from the arm pits downward show the form in which you should baste this waist so that it would fit snugly around the arm hole. It is necessary to take in about—4—inch, commencing—4—inches below the arm pit on each line, as shown in the broken lines in above diagram. The broken lines on the shoulder are shown as a simple guide for fitting high or low shoulders.

If the shoulder is high, raise it in the centre, as shown in the broken line, about— $\frac{1}{8}$ —of an inch from the solid line. If it is low, draft the same above, only reversing the curve, as shown by the broken line below the solid line. When drafting the darts for these figures, you may

When drafting the darts for these figures, you may make dot—9—2\pdate -1\pdate -inches from dot—8—instead of—2—inches, and for extremely large measures, you may make the space between the darts—1\pdate -inches instead of one inch.

I do not advise my customers to pay any attention whatever to any statements made by those they are cutting for, as to whether their shoulders are round, hollow, high or low, but to use your own judgment in all cases; if there are no deficiencies in the form, do not deviate from instructions given on Moopy's System.

There are many dress-makers, and ladies, who have had dresses cut by incompetent cutters, who believe their forms are deficient in many ways but you should first test the actual merit of the system before believing such statements, and by so doing your result will always be better than if you trust to your own judgment or the advice of your customers.

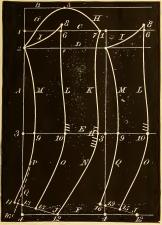
We will send a complete pattern of the above diagram, drafted from any measure, for 15 cents, postpaid.

HOW TO TAKE SLEEVE MEASURES.

1st. Place the hand on the center of the front waist. 2d. Measure No. 1, taken from point of shoulder-hone to point of elbow. No. 2, taken from same point of shoulder, around the point of elbow to wrist-hone. No. 3, (Arm's-Eye) taken same as for a basque. No. 4, (Upper Arm) taken around the arm, half-way between the shoulder and elbow. No. 5, (Elbow) taken around the elbow. No. 6, (Lower Arm) taken around the arm, half-way between the elbow and wrist. No. 7, (Wrist) taken around the wrist. No. 8, (Hand) taken around the open hand over the thumb and knuckles. For loose fitting or coat sleeves, measures Nos. 4, 6, and 8 may be omitted.

PRACTICING MEASURES.

No. 1,—13=No. 2,—23=No. 3,—12=No. 4,—11= No. 5,—11=No. 6,—9 $\frac{1}{2}$ =No. 7,—6=No. 8,—8.



TIGHT-FITTING SLEEVE.

1st. Draw lines A and B same as Fig. 1. Make dots on line A as follows: Dot 1-21 inches; 2d. dot 2-43 inches; dot 3-1 inch more than measure No. 1; and dot 4 measure No. 2 below the junction of lines A and B.
3d. Draw lines C, D, E and F about 15 inches square

out from dots 1, 2, 3 and 4.

4th. Make dot 5 on line B ½ inch less than one half the arm's-eye measure from the junction of lines A and B; dot 6 on line C 11 inches less than one-half the arm's-eye measure from dot 1; dot 7 on line C 41 inches from dot 6;

and dot 8—4 of an inch square above dot 6.

5th. Draw line H from dot 5 to dot 7, (with the small piece) by placing the "starting point for neck" at dot 5, the side of back curve at dot 7, line G from dot 5 to dot 2 (with small piece) turned over and the "starting point for neck" placed one inch above dot 5, the side of back curve at dot 2; and line I from dot 8 to dot 2, with small piece face up, the "starting point for neck" placed two inches above dot 8 the side of back curve at dot 2.

6th. Make dots on line E as follows: Dot 9—1 inch from dot 3; dot 10—2½ inches less than one-half the elbow measure from dot 9; and dot 11-41 inches from dot 10. Make dot 12 on line F 1 inch more than one-half the wrist

measure from dot 4; and dot 13 on line A 11 inches above

7th. Draw line J from dot 12 across dot 13 and about 1 inch outside of line A.

8th. Make dot 14 on line J 3 of an inch from dot 13 and outside of line A; dot 15 on line J $2\frac{1}{2}$ inches from dot 14; and dot 16 on line J $\frac{1}{2}$ inch from dot 13.

9th. Draw line K from dot 7 to dot 11, by placing the "curved corner of the square" at dot 7 the side at dot 11 (face of square turned down); line L from dot 8 to dot 10 in the same manner, except place the corner 1 inch above dot 8. Turn the square over face up, and draw line M from dot 2 to dot 9 with the "curved corner" at dot 2 side at dot 9; line N from dot 11 to dot 12, with "curved corner" at dot 11 side at dot 12: line O from dot 10 to dot 15, with "curved corner" 1 inch above dot 10 side at dot 15; and line P from dot 9 to dot 14 with "curved corner" 2 inches above dot 9 side at dot 14. Draw broken line Q from dot 9 to dot 16 same as line P. Lines I, L, O and Q may be omitted when drafting on cloth.

TO DRAFT ON LINING, DRAFT UNDERSIDE SEPARATELY.

1st. Make dot 1 on line C 1 inch from dot 7, then draw a new line A from dot 1 parallel to the first line A. 2d. Make dots 2, 3, 4, 6, 8, 9, 10, 12, 13, 15 and 16, and draw lines I, J, L, M, O and Q same as above, except, make dot 15 but 2\frac{1}{4} inches from dot 16.

LARGE AND SMALL SLEEVES.

When arm's-eye is 14 inches and over, make dot 1— $2\frac{3}{4}$ to 3 inches, and dot $2-4\frac{3}{4}$ to $5\frac{1}{2}$ inches below line B. When arm's eye is 11 inches or less, make dot 1—24 to 13 inches, and dot 2—44 to 3 inches below line B. When length in the same of th

TEST AND ALTER SLEEVES.

1st. Measure the drafting at arm's-eye (or line C), upper arm, elbow, lower arm, hand and length. The arm's-eye should thin, test \(\frac{1}{2}\) to 1 inch larger than measure; the elbow and hand should test \(\frac{1}{4}\) to \(\frac{1}{2}\) inch less than measure; the upper and lower arm and length should test exact measure.

2d. When the arm's-eye is too small, extend dots 6

and 7. When too large lessen distance.

3d. When upper arm is too small, draw lines K, L, and M (nearly) straight or extend dots 6 and 7. too large draw lines with more curve and lessen distance to dots 6 and 7.

4th. When elbow is too small, extend dots 10 and 11.

When too large, lessen distance.

5th. When lower arm and hand is too small, extend dots 12 and 15. When too large, draw lines N and O with less curve and lessen distance between dots 14 and 15.

6th. When length is too short or long, extend or decrease distance to dot 4.

7th. Allow for seams on all lines except G, H, and I.

BASTING SLEEVES.

1st. Baste up lines K and L from dots 7 and 8 to within 1 inch of dot 11, then baste up lines N and O from dots 12 and 15 to within 2 inches of dot 11, then gather up the fullness on to lines L and O, baste up lines M, P and Q from dot 2 to 14 and 16.

Sew dot 5 in arm's-eye of basque 1 inch in front of the shoulder seam, holding the sleeve toward you.

FLOWING SLEEVES.

Make dot 12 on line F 2 to 4 inches more than wrist measure from dot 4; dot 13-2 inches above dot 4; dot 14-1 of an inch from dot 13, and dot 15-2 inches less than wrist measure from dot 13. Draw line Q to dot 13 in place of dot 16, draw line O across dot 15 to line F, draw line J for under sleeve from dot 13 to end of line O at line F.

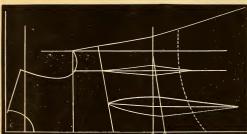
TAKING MEASURE FOR THE RUSSIAN CAPE AND DOLMAN.

Only one additional measure is required for this cape. Ask the customer to place her hand on her chest, and take a measure from a point about the centre of the back to the centre of bust in front.

Set this measure down also one inch larger than you have taken it, and draft accordingly.

Take a measure for what is termed the high shoulder cape, illustrated elsewhere, the same as for the Russian Cape.

A sample measure for Dolman, for 88 to 40 bust measure. The first measure should be $15\frac{1}{2}$ to $16\frac{1}{2}$ inches. The second measure should be $16\frac{1}{2}$ to $17\frac{1}{2}$ inches. The third measure $7\frac{1}{2}$ to 8 inches. The fourth measure $7\frac{1}{2}$ to 8 inches.



It would be well to use the above measure when practicing or learning to cut a Dolman.

The above diagram represents the front of a little girl's dress, with the front dart and under arm dart.

This drafting is made the same as the gabrielle, with the following exceptions:

First, only one dot—5—is required. For instance, if the table of calculations for children gives—1½—inches for darts, and one inch to be added to the front drafting, you should take up—1½—inches in the front dart, and add 1½—inches to the front drafting, instead of one inch. The broken lines, as shown in the diagram, represent a nice curve for a young girl's pointed basque.

The back of this dress may be drafted either with the French back, or the seams running to the shoulder.

To cut a little girl's polonaise, it is only necessary to continue the front and back down about—4—inches longer than the skirt measure when a full drapery is required, and drape the dress so as to form the points or the round drapery, as desired.

Do not fear you can not cut this garment, as it is very simple, and only requires a little study and confidence.

Draft the back of the above dress, or any other similar dress, using the French back or common back, the same as if cutting a lady's dress.

TO DRAFT HIGH SHOULDERED CAPES.

The following diagram represents the drafting of a high shouldered cape.

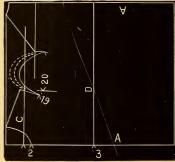
Only one extra measure is required to make this drafting, which is taken from the center of the back, around the form about—6—inches below the point of the shoulder, to the centre scam in the front of the dress, over the fullest part of the bust.

For instance, if your measure is—24—inches, draw line A for front—13—inches from edge of cloth or paper and line A for back just—24—inches from first line A—24—inches apart, then draft the shoulders and the neck the same as for a common basque, excepting that the back shoulder must be drafted upside down, so as to represent the drafting shown in this diagram.

The V running from the point of the front shoulder toward dot—19—continues—2—inches from the point of the shoulder.

The V running from the point of the back shoulder toward dot—21—continues—3—inches from the point of the shoulder. Dots—19—and—20—in this diagram are made the same as for a common basque. Dot—21—is made about—4—inches from the point of the shoulder and about—½—inch nearer line A in back than the point of the back shoulder is to line A.

The top of the sleeve for this cape is drafted about as shown below, only requiring a very little curve, unless for an extremely high sleeve, which is represented by the broken lines.



TESTING YOUR DRAFTING.

It is important that you should invariably test every drafting before cutting the goods. To test the drafting, measure the space, length or width of back and under arm gore; then measure space from line—A—to first dart; then measure from other side of dart to next dart; and last, the space between last dart and line—H—, or the line that substitutes line—H—. When this measure is obtained, if it is half of your waist measure, your drafting is correct; and if it is not just half of your waist measure, you must correct your mistake.

A FEW SCATTERING POINTS EXPLAINING THE DIF-FICULT PARTS OF MOODY'S TAILOR SYSTEM OF DRESS-CUTTING.

While in most cases the instructions printed on Moody's System and in Moody's Book on Dress-Making will be found full and abundant, yet lest by any chance our patrons may be unable to learn thoroughly and easily the use of Moody's System of Dress-Cotting, we beg leave to submit "a few scattering points" by way of appendix.

I. To begin at the beginning. Trim the system with a pair of shears down to the black lines, leaving a narrow plain border about as wide as the eard board is thick all round each piece to make it wear longer. Cut out also the narrow curve in the sleeve chart marked "cut this out." You will recognize the three pieces of the system by these names: 1st the large piece of heavy board is the "square," the smallest piece is the "arm shape," while you can easily recognize the "sleeve chart" in the third.

II. Drafting. Provide, if possible, some plain paper, at least as large as 25 by 30 inches, it matters not how much larger, and place the 25 inch side next to you. If you have no plain paper use a colored pencil on old newspapers. Begin with Fig. 1, old style back, at the top of the square, and in this and all other pieces be just as exact and careful in drafting on paper as you would be if you were cutting the finest dress.

Fig. 1-Old Style Back .- Draw line A by first making two dots about 12 inches apart, and each 11 inches from the edge of the paper next to you, then draw a line along the long arm of the square through the dots, and extend the line to the left hand end of the paper, and in the other direction about 25 inches. Always have lines A and B meet at the left hand corner nearest you, as in the figures. In drawing line B be careful to have the short arm of the square exactly even along line A. Draw all straight lines along the sides of the square with the inch marks. The measure for practicing is printed just below the tracing-wheel picture; learn the order of the measures and the measures so that you know them without "looking on the book." Always watch the figure you are drafting to see that your drafting looks like a "life-size picture" of it. Follow the instructions carefully, and in "5th" make dot 3 from dot 1 just the length of back measure. "6th." The waist and bust measures govern the table of calculations, so to get length of line D look down the column headed "bust measure" till you come to the measure you are drafting for; then in next column headed "waist measure" till you come to the measure you are drafting for; then in the column headed "M," you will find the length of line D in the 40 bust and 25 waist to be 2 inches; then draw line D so that dot 5 will be 2 inches from dot 3. In 7th draw line E by placing the point of the index on the arm shape on dot 1, and the line above the number among those marked "BACK NECK," which equals your neck measure on line B; line E will be 1 inch long for a 9 inch neck, and 1 inch longer thereafter for each additional inch of neck measure, being 13 inches for a 12 neck.

Fig. 2-Old Style Side Body.-Follow instructions exactly, and in 3d observe that line D of this piece seams onto line G, Fig. 1, so these two lines must be exactly equal. Get length of line E same as you got D in Fig. 1, by using waist and bust measures as guides. In 5th, suppose the bust measure to be 40, then in the column of figures on white ground along right hand margin of scale find 40, and draw line F the length of the distance of the black line under 40 from the bottom of the scale; this will make line F 5\frac{x}{2}\$ inches long. In 6th be sure to have the system place correctly before you draw the line. In 7th find on the arm shape the instructions for drawing line J, and just above you will see two marks just 4 inches apart. Line J must never be more than 4 inches long.

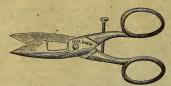
Fig. 3—Under Arm Gore.—There is nothing difficult in this piece, but be sure to have lines A and B just the same distance apart their entire length, the waist and bust measure govern the distance they shall be apart.

Fig. 4.—The Front.—In 2d make dot 2 for front neck measure, by using the small figures below the words, "front neck measure" at bottom of square; for a 12 neck dot 2 will be just 3½ inches from line B. In 3d make dot 4 for front bust measure, by using the white figures on left of scale. This dot 4 is not shown in the figure, but for 4d bust measure would be 12½ inches from line A; then make another dot toward line A from 1st dot 4, just the width you made the under arm gore. These two dots 4 are not shown in the figure, but the 2d is at the junction of lines 'H and D, while the new dot 4 is ½ inch below on line H. In 8th make dot 8 by subtracting the length of line E in the back from front measure; line E in back is 1 inch long for 9 inch neck, 1½ for 10 inch neck, and so on, increasing ½ inch for each additional inch of neck measure.

Fig. 1—French Back.—In 8th place the square as directed, then draw the line. 9th, make the new dot 7-2½ inches from the junction of lines C and G, and straight toward the dot 7 shown in figure. 10th, place the small end of the arm shape 1 inch past dot 5, and the curved side toward line A, then draw line J so that it will pass over the new dot 7.

Fig. 2—French Side Body.—In 3d, line C seams onto line J in French back, and, therefore, they must be just the same length. When drawing line J make two marks with your pencil on the arm shape, one at dot 5 and one at new dot 7; then when you draw line C use the two marks by placing the one at small end on dot 1, and the other wherever it may come on line B. Dots 4, 5, 6 and 7 are not shown on the figure, but they can easily be located. Thus dot 4 is on line Λ ; dot 5 on line C, one inch from dot 4; dot 6 is square down from dot 2, and dot 7 is $1\frac{1}{2}$ inches above dot 6.

III. Be sure to take measures very carefully, follow the directions given in the upper right hand corner of the square. The correct bust measure is about 2 to 3 inches larger than a snug bust measure. The front and back measures are taken from the same point. If you take the measure correctly, and draft as directed, the garment will fit perfectly without a change of seam. Trace out the lining with a Moody double Tracing Wheel, and allow seams on all lines except neck, arms eye and darts.



Small Button-hole Scissors.



Novelty Button-hole Scissors.



Moody's New Shears.



Patent Double Tracing Wheel.

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We illustrate on this page Moody's Patent Double Tracer, Moody's New Cutter and Tracer combined, both styles of Moody's Button-hole Scissors, and will cheerfully quote prices in any line of goods desired.

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We are also agents for all fashion journals. Should you desire any fashion journal published, we will furnish the same to you per single copy, or by the year, at publishers' prices. We are also interested in Dress-making businesses in various citics, and are prepared to execute orders for bridal and evening dresses, in the latest styles and finish. We in all cases guarantee a perfect fit, at lowest prices. We will send samples of dress goods a perfect fit, at lowest prices. We will send samples of dress goods a perfect fit, at lowest prices and the required to complete the order. Our illustrated instructions for taking measures will enable a mero novice to take a correct measure, from which we guarantee a perfect fitting garment. We also carry the finest lines of linings and trimings, at low prices. We supply linings cut to your own measure at from 75 cents to \$1.00. We also cut all styles of patterns, to measure, at prices ranging from 50 cents to \$1.50.

Where it is desired that the pattern should be pinned, showing how the drapery should be arranged, with a flat pattern covering the drapery, add 100 per cent. to the above prices.

We send all patterns and linings post-paid by mail.

For the accommodation of Dress-makers we carry in stock a dark drab lining of the best English Silesia, which we will sell for 30 cents per yard, two yards being sufficient for waist and sleeves.

We advise Dress-makers who can not obtain good linings in their market to try our 30 cent lining, and, when ordering, send 10 cents extra for postage.

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